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The
**SCREEN
GUILDS'**
Magazine

IN THIS ISSUE

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Dudley Nichols

Ivan Simpson

Frank Woods

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January 1936

VOLUME 2 ♦ NUMBER II

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Closed Shop Comes to Hollywood

NEVER in the history of the motion picture industry has the subject of organized labor assumed such importance in Hollywood as during the past month. Almost overnight, and without preliminary fanfare of trumpets, organized labor moved in on the major studios and has been the chief topic of conversation ever since.

The first amazing announcement came in the trade papers of December 9th of an amicable settlement of the bitter jurisdictional dispute that had raged for two years between the IATSE and the IBEW, and the recognition of the IATSE by the major studios. Barred from the major lots for two years, entangled in a jurisdictional quarrel that seemed destined to continue ad infinitum, the announcement of peace and recognition was almost unbelievable.

If the first announcement was amazing, the headlines in *VARIETY* of December 10th had the effect of a bombshell. They read: "STUDIO CLOSED SHOP FOR IATSE". Then followed an article relating the fact that complete jurisdiction of all crafts it had controlled prior to 1933, with the exception of the soundmen, had been restored to the IATSE, and even the soundmen might be given to the IA in the next ninety days. It also disclosed that all crafts under the basic agreement would be granted closed shop.

Surely this could not be true! There must be a catch in it somewhere! Was it possible that the major producing companies, whose studios are located in reactionary "open-shop" Los Angeles, would dare to grant "closed-shop" to the majority of the technical employees? What would Harry Chandler and the Los Angeles Chamber of Commerce say? These were the thoughts that were uppermost in the minds of practically everyone in Hollywood.

As the days passed, with each one marked by the statement of first one and then another of the important major studio executives admitting the truth of the original announcement, even the most skeptical were convinced. Interest in trade unionism was doubled and redoubled, and hundreds of applicants flocked to the offices of the various Locals to renew memberships which in many cases had been permitted to lapse during the last two years. By January 2nd, the date set in the agreement, the crafts affected by it were operating in the major studios on a 100% closed shop basis—the impossible

had taken place—and all without disturbing the production of motion pictures for even a single hour. Closed shop had come to Hollywood!

AFTER the first flush of elation over this signal labor victory had passed, many began to wonder how it had been accomplished. It came as the climax of a ten-year struggle, and just two years after an unsuccessful strike. It came when everyone thought that the battle between the IATSE and the IBEW over jurisdiction would block every effort to bring about closed shop. That jurisdictional dispute started at the time of the strike. The IBEW (International Brotherhood of Electrical Workers) moved into the studios and was recognized by the producers when the IATSE lost recognition. Sound men, grips, electricians, property men had to carry IBEW cards in order to work. The studio officials time and again had stated that they could do nothing in the way of recognizing the IATSE until the two labor organizations, both members of the American Federation of Labor, had settled their argument. Cameramen had been recognized only under the banner of The American Society of Cinematographers.

To the most optimistic labor sympathizer, settlement of the labor troubles and the coming of "closed shop", the bugaboo of the reactionary and aim of every labor group, seemed virtually impossible. Officers of the Screen Actors' and Screen Writers' Guilds had been told repeatedly by picture executives that even "Guild Shop", which is much more "open", was entirely out of the question for this industry. Many were convinced that recognition could only be won after a bitter struggle and at tremendous cost to both labor and studios.

Now we witness an amicable settlement of a dispute affecting major crafts and approximately 20,000 men, who are guaranteed fair wages, fair working conditions, and most important of all, an agreement that is enforceable by the organization rather than the individual. Now we find an atmosphere of peace surrounding the technical worker; bitter thoughts a thing of the past; first cameramen under jurisdiction of the ASC; second cameramen, still men and assistants in the IATSE; property men, grips, studio electricians, laboratory workers in the IATSE; soundmen's

By Kenneth Thomson

... *The Secretary of the Actors' Guild who has watched and studied recent developments along the labor front of the industry.*

status being worked out in a series of amicable discussions; and the proper electrical workers in the IBEW.

Great credit must be given to all who negotiated this new agreement. President George Browne of the International Alliance of Theatrical Stage Employees, the IATSE, perhaps deserves special mention for his vigorous and intelligent fight for the men he represents. Until he was elected and took up the work of untangling the troubles of his men it seemed as though there would be no end to the dissention.

THE writer, however, wishes to present his private laurel wreath to the far-sighted representatives of the producing companies who believed that industrial peace and contented workers were more important to the picture industry than the silly slogan of the Merchants and Manufacturers Association: "open shop at any price". These executives realized that picture making depends upon co-operation more than upon any other single factor. That very essential element has been sadly lacking in recent years. These men should be congratulated for taking the most constructive step in the history of the motion picture industry. It is our belief that this step will react not only to the profit of the studios they represent, but to their private satisfaction as well.

It is, perhaps, significant that the Agreement was negotiated in the East, where capital and labor seem to have a better understanding of each other's value and importance.

From the point of view of the Guilds, it is not too much to expect that this new spirit of tolerance and understanding will extend to the two most important crafts which still lack formal studio recognition. When employers admit that contented electricians and musicians are important to the product, it would seem quite logical to believe

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CELEBRITIES CHOOSE *Buick*

For Their 1936 Automotive Transportation

During the last thirty days new Buicks were delivered to many interesting people. We list a few of the Ladies and Gentlemen who are now in the Public eye:

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BOB HOPKINS
DICK FORAN
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Best Performance of December

SCREEN Actors' Guild members voted honors for the Best Performance in December to Charles Laughton for his portrayal of Captain Bligh in "Mutiny on the Bounty", the Metro-Goldwyn-Mayer production. This selection concludes the first year of monthly balloting by actors on the work of their fellows and maintains the high standard which has characterized this feature since its inception in The Screen Guilds' Magazine.

Recognition of the value and importance of this method of honoring outstanding performances has been continually demonstrated by the interest of trade papers and daily newspapers throughout the country, which have reprinted the selections each month. Representing as they do the composite opinion of those best qualified to judge an actor's work, editors, reporters and syndicate writers have been quick to realize the news value of this monthly feature.

In the heavy voting for the month, which found eighteen players in fourteen pictures receiving mention, Kay Francis won through to First Honorable Mention for her portrayal of the character

Stella Parrish in the Warner Bros.-First National picture, "I Found Stella Parrish."

Second Honorable Mention goes to Eddie Quillan for his performance as Seaman Ellison in "Mutiny on the Bounty". This is the first time a player not starred in a production has won the award.

THE many fine characterizations in "Mutiny on the Bounty" presented an unusual appeal to and considerable difference in opinion among the members voting. Two other members of this cast, in addition to the two who won honors, received votes in the balloting. Truly a remarkable record to be achieved by the actors in one picture.

December selections again find the men outnumbering the women. Perhaps the past year's pictures have given greater acting opportunities to the men. It will be interesting to see whether the ratio of three men to two women winning awards will be maintained during the coming year or whether the actresses will at least achieve an equal share of the honors.

Best Screen Play of December

A GAIN a multiplicity of collaborators divide The Screen Writers' Guild awards. Voting on the December pictures resulted in the selection for top honors of Talbot Jennings, Jules Furthman and Carey Wilson for their screen play of "Mutiny on the Bounty" adapted to the screen from the novel by Charles Nordhoff and James Norman Hall. This picture also gave us two of the acting awards. Can it be that the excellent work of the writers also gave the actors an opportunity to shine?

Furthman and Wilson, writers of many years standing and with fine records in the motion picture field, have been responsible for a long list of successes. With the assistance of Talbot Jennings they again achieve an honor position. Jules Furthman's recent work includes "China Seas", while Carey Wilson has late credits on "Sequoia", "The President Vanishes", "Murder at the Vanities", and "Bolero".

First Honorable mention was won by three famous playwrights, Laurence

Stallings, Maxwell Anderson and Edwin Justus Mayer, for their screen play of "So Red the Rose", the Paramount picture from the novel by Stark Young. Of late years, Edwin Justus Mayer has been devoting most of his time to the screen, Laurence Stallings spends much of his time at picture writing, but Maxwell Anderson sticks more closely to his first love, the stage, only occasionally turning his hand to a picture script.

TO Joel Sayre and John Twist goes second honorable mention for their screen play of "Annie Oakley", from the original story by Joseph A. Fields and Ewart Adamson, an R.K.O.-Radio production. This picture, both original story and script, is entirely the work of Hollywood writers. "Come On Marines", "His Family Tree", "Hold 'Em Yale", and "The Payoff" are some of Joel Sayre's recent screen writings.

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Best Performance

Charles Laughton

as Captain Bligh in

"**MUTINY ON THE BOUNTY**"

Produced by Metro-Goldwyn-Mayer

HONORABLE MENTION

Kay Francis

as Stella Parrish in

"**I FOUND STELLA PARRISH**"

Produced by Warner Bros.-First National

Eddie Quillan

as Seaman Ellison in

"**MUTINY ON THE BOUNTY**"

Produced by Metro-Goldwyn-Mayer

Best Screen Play

"**MUTINY ON THE BOUNTY**"

Screen Play by **Talbot Jennings, Jules Furthman and Carey Wilson**

From Novel by Charles Nordhoff and James Norman Hall

Produced by Metro-Goldwyn-Mayer

HONORABLE MENTION

"**SO RED THE ROSE**"

Screen Play by **Laurence Stallings, Maxwell Anderson and Edwin Justus Mayer**

From the Novel by Stark Young

Produced by Paramount Pictures Corp.

"**ANNIE OAKLEY**"

Screen Play by **Joel Sayre and John Twist**

From Original Story by Joseph A. Fields and Ewart Adamson

Produced by R.K.O.-Radio Pictures

Los Angeles Releases

November 21 to December 19

"Affairs of Susan, The"—Universal.
 "Annie Oakley"—R.K.O.
 "Another Face"—R.K.O.
 "Charlie Chan's Secret"—20th Century-Fox.
 "Coronado"—Paramount.
 "Crime and Punishment"—Columbia.
 "Crime et Chatiment"—Productions Generale.
 "False Pretenses"—Chesterfield.
 "Feather in Her Hat, A"—Columbia.
 "Fighting Youth"—Universal.
 "Forced Landings"—Republic.
 "Frisco Kid, The"—Warner Brothers.
 "Goose and the Gander, The"—Warner Brothers.
 "Great Impersonations, The"—Universal.
 "Happiness C. O. D."—Chesterfield.
 "His Night Out"—Universal.
 "I Found Stella Parrish"—Warner Brothers.
 "In Old Kentucky"—20th Century-Fox.
 "In Person"—R.K.O.
 "King Solomon of Broadway"—Universal.
 "Man Who Broke The Bank at Monte Carlo, The"—20th Century-Fox.
 "Millions in the Air"—Paramount.
 "Mimi"—First Division.
 "Miss Pacific Fleet"—Warner Brothers.
 "Mutiny on the Bounty"—M.G.M.
 "Navy Wife"—20th Century-Fox.
 "Nevada"—Paramount.
 "Payoff, The"—Warner Brothers.
 "Perfect Gentleman"—M. G. M.
 "Personal Maid's Secret"—Warner Brothers.
 "Private Life of Peter Vinogradov"—Moscow Kino-Combinat.
 "Public Menace, The"—Columbia.
 "Rainmakers, The"—R.K.O.
 "Red Salute"—United Artists.
 "Rendezvous"—M.G.M.
 "Return of Peter Grimm, The"—R.K.O.
 "Ship Cafe"—Paramount.
 "So Red The Rose"—Paramount.
 "Spanish Cape Mystery, The"—Republic.
 "Splendor"—Samuel Goldwyn.
 "Strange Case of Love, A"—Columbia.
 "\$1000 a Minute"—Republic.
 "To Beat The Band"—R.K.O.
 "Virginia Judge, The"—Paramount.
 "Whip-Saw"—M.G.M.
 "Your Uncle Dudley"—20th Century-Fox.

A Writer Looks at Screen Actors

EVERYBODY looks at actors. That is their business, to be looked at. But nobody looks at them more prayerfully, hopefully, devotedly, more cherishingly than the writer; for without them he writes in a void, his dreams confined to dry paper like ghosts in an empty house.

The first mournful observation is that there are too few competent actors. But for all that there are too few writers, too few directors of ability to turn out the abundance of pictures which Hollywood demands. In a large degree this is the fault of the industry itself. For it is an industry embodying an art, dealing both with tangibles and intangibles, forever getting confused, immensely complicated in production and distribution, in money and mechanics and men, and for all these reasons it is practically devoid of what I should call 'first-shift creations'.

This is not to derogate its products. But so long as this complication remains, so long as it must operate through such a labyrinth of effort, the industry will find it almost impossible to originate anything at first hand. It must draw upon stories generated in other fields—for the stage, for magazines, for novels. It must draw upon actors trained in another domain. Even directors have been drawn to a large extent from the stage, though usually these have not been so successful as directors trained within the film industry, for the reason they have not been willing to shoulder their bag of knowledge and go on into the new field.

Strangely enough, when you consider it, directors alone have been created by the industry, for the simple reason that in the beginning, when the art of the film was being discovered under the spur of financial exploitation, no picture could be made without a director . . . It was always taken for granted that no picture could be made without actors. But times have changed now, and it is even realized that no pictures can be made without writers. These three factors must go on, hand in hand, if we are to get anywhere.

BUT to get back to our thesis. There is a shortage of talent, and especially acting talent, for the very reason that the industry has failed to encourage its growth. Instead of tilling the Hollywood field for its own fertility,

the industry harvests in far lands and only fabricates at home.

Let us grant at once that screen acting is different from stage acting, just as screen writing is very different from stage writing. But the difference is only in form and style, important of course, but the essential qualities—intelligence, passion, imagination, a quick sense of beauty, suspense, character, life—remains the same. There is no great mystery about the divergence of stage and screen acting. Many actors have already trained themselves superbly in both mediums.

Nowadays there is not a clear discrimination on the part of dramatists and directors between stage and screen. You will have plays written and staged in the film style and films written and directed in the stage style; though neither one is ever first rate. But where the two mediums are sharply understood and achieved, the basic difference in presentation by actors is that the stage actor must project his thoughts and passions orally, the screen actor visually. So let there be no confusion about that part of it.

NOW agreed that the film industry does not create sufficient actors, any more than it creates sufficient writers, and really for no fault of its own, let us get down to something where it is really in fault, something lamentable: Hollywood does its damndest to ruin all its good actors. Only out and out character actors survive, and they soon become so typed as to become useless so far as the writer is concerned, unless he wants to write character clichés.

Thus Alice Brady as a result of one or two pictures became typed for a certain style of comedy, so that today only a producer of genuine brains would



By Dudley Nichols

. . . "Instead of tilling the Hollywood field for its own fertility, the industry harvests in far lands and only fabricates at home," says this famous writer.

dare to cast her in a serious dramatic part.

Had any producer seen her first in 'Mourning Becomes Electra' they would have fainted at the notion of casting her for comedy. The truth is that she is a finely trained actress, capable of impersonating a diversity of human characters, from low comedy to the highest poetic tragedy.

The star system is Hollywood's dark star. It has always been an evil star in the theatre. I remember Clark Gable when he first came to the stage in Hollywood, unknown, playing in "The Last Mile." Has he ever given so fine a performance since in the films? Then he was an actor, living passionately and superbly the life of an imagined character. Now he is a star, a personality, and, however little he may like it, is condemned for the duration of his success and popularity in pictures to play himself.

THE very essence of acting is to escape from one's self, just as a writer escapes from himself into his other people when he writes creatively. Perhaps that is the urge that underlies creative writing and acting, to escape the prison of one's own ego. For however fiercely we cherish our ego it remains a ball and chain which we drag with us across the world. To escape that even momentarily is to know the joy of freedom.

But the moment a trained actor becomes a star, he or she must abandon the art of acting completely and play the self, ring all the changes on one personality, self, self, self, in a hundred postures and costumes, and how stupid it all is. Naturally it is a part of the stupidity of the world. Pictures are made for the masses. The masses live starved and empty lives. They dream of love, beauty, power and wealth. So they are given these images upon which to fix their hungry dreams.

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The Screen Guilds' Magazine

An Actor Looks at Screen Writers

WHEN I meet a writer, I always have a violent attack of inferiority. It's awkward and unpleasant because I bow so low my head is in a constant state of gravel rash. Though I struggle against the idea that writers always seem like Supermen, despite myself I class them with those wonderful people who do sums out of their own heads or are capable of drawing up their own income tax returns. . .

Yet, now and again, when I'm alone and no writer is within sighting distance, I have the temerity to wonder (only wonder, mark you) if they are not just occasionally wrong.

It was sort of a blow to me when talking with a couple of well-known writers recently at a studio, to hear them declare that they did not wish to be the sole writers on a script. They preferred that the responsibility of, say, a five-hundred-thousand-dollar picture should be divided with a few dozen others.

In my child-like faith I had always believed that writers hated having their brain-children handled or mishandled or discolored by other hands. I remember well some years ago A. E. Thomas cursing Hollywood and its studios because they insisted upon inviting others to improve upon his work or asking him to improve upon another writer's. He utterly convinced me (but perhaps it wasn't Thomas but Jones or Robinson—I forget).

Whoever it was urged that any play or story or picture had, in its inception by the original author, a certain art-form and that all others called in to work the thing over—however sympathetic with the original idea—must perforce push the thing a little out of shape until after a dozen or so writers had a go at it, the original form was entirely lost. On top of all that the ideas (?) of the producer, supervisor, director and star performers are imposed upon the story. Well, what I mean is what the deuce has happened to your story!! This may or may not be all right for the writer, at least when it's all over and the picture perhaps is proved a flop. It makes it difficult to pick out one person at whom to point the finger of scorn.

BUT—dare I say it?—there is also the actor's point of view. He, poor devil, takes the rap for whatever goes on the screen. He may have been con-

vinced that the writer may not have conveyed the mood of the scene, or possibly the director insisted upon a reading that he (the actor) believed false. Yet it's unwise for an actor who is not a star to disagree either with the director or writer. Many times, if he does disagree, he will shine his pants on benches for years.

The Bible says somewhere: "Agree with thine adversary quickly in the way." The actor who is wise, agrees with everybody—writer, director, property man, publicity and script lady.

It is a little unfortunate that the praise for a picture's success is usually given to the stars of the picture. I am sure that the rank and file of actors would rather see the author get the credit. I may be bowing down to the House of Rimmon, but I believe in the truth of "rendering unto Caesar the things that are Caesar's and unto God, the things that are God's."

How many of the great books or great musical compositions would have come down to us if a dozen or more had been called upon to write them and then they had been rewritten to the orders of publishers who remembered there was a nice phrase or situation or theme that had been used about three years earlier with much success and insisted that it somehow be dragged into the story or composition?

Anybody with any knowledge of art schools knows that you can enter a portrait class of, say, forty easels and select ten that are pretty good portraits. They all look somewhat like the model and yet if they are assembled, they will be found to be utterly dissimilar. Not merely because the point of view differed when they were painted, but because each person sees another differently and usually each artist or student has some of himself in the drawing. A notable case is that of El Greco—his portraits and pictures always had a certain personal resemblance. Even if these same ten students had drawn from the same angles at the same perspectives, their drawings would have differed widely. You could not impose one upon the other without having a nasty mess.

YET this is just what the writer in Hollywood is essaying to do. The character as conceived by the original writer is, I really believe, sound and consistent in most instances (and I'm

By Ivan Simpson

. . . When all is said and done, this Actors' Magazine Committee member feels "the big mogul or chief cheese" in pictures is the writer.

not trying to hand a pretty posy to the writers.) Then writer number two comes in and seeing the character from a different point of view, he disturbs the first outline. When the eighth, tenth, twelfth have had their go at it, the poor actor is presented with something that is neither "fish, fowl, nor good red herring."

One of the chief troubles seems to be that the writers use subsidiary characters (that in stage plays are often so interesting) merely to advance the story or explain the plot.

It has been stated that the studios claim that you can have an art for 200,000 people while it is not possible to have more than mere entertainment for 200 million. Yet there is not a major studio in Hollywood which has not made at least an effort to produce a picture that has definite art form. And George Cukor and Frank Lloyd, to mention only two of many others, never enter upon production without having at the back of their minds somewhat more than mere entertainment.

Thank God there are producers, directors, writers and actors in Hollywood who aim high. Sometimes it doesn't "come off." They can at least console themselves with the thought "How far high failure overtops the bounds of low successes."

It has occasionally seemed to me that the writer adopts rather a superior air when a minor player suggests a change in dialogue but at a suggestion from the star or featured player he almost seems to truckle. But no, it can't be—it's just my nasty mind.

FEW, oh so very few actors, can play bad parts. But good parts have made a reputation for many bad actors. It might strike an even balance to say that the actor is usually about as good as his part. There have not been many bad Hamlets. This would seem to shift the blame (if blame there be) from the shoulders of the actor to the

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Genesis of the Producer State of Mind

SCREEN talent, in its present relations with the motion picture producers, is encountering, it appears to me, a unique, distorted state of mind, developed unconsciously in the the producer's brain, speaking of him collectively and not individually. Personally he is often a very likeable gentleman.

Not that it matters much now, but it may be interesting to trace the origin and growth of the producer's affliction, if it shall be proven to exist, starting from the beginning of screen history and making the story and interpretations as brief as may be.

Old timers will remember that the early film manufacturers, as they called themselves, looked upon the director with awe, as a sort of magician, who created marketable product out of nothing. The players meant so little to them that they did not publish their names. The writers meant nothing at all. They were merely paid small sums, as little as five dollars, to steal ideas from literature, because the directors were clamoring for material. The directors were the undisputed gods of motion picture product.

It was in this atmosphere that D. W. Griffith had his beginning in the films. One day an employer came to him in great glee. Griffith had made a picture from the poem, "Pippa Passes."

"Griff," said the employer, "that film is a great seller. Make another one just like it."

Such was the producer conception of the creative part of the business twenty-five or thirty years ago. There is evidence that it has changed but little since then, although the personnel of the producer class is entirely different.

When showmanship came into the industry, along about 1913, the pictures experienced an increasing wave of prosperity, but the reign of the director did not cease. Griffith and de Mille and the others continued to lord it over the producers and over the creative writers, who had now become a necessary nuisance. The players fared better, for showmanship knew that they were the main attraction at the box-office. They were treated lavishly, as one might treat a pampered child to keep it happy.

The authority of the director at that time was in no way unearned. He was in fact the chief demonstration of creative talent in picture development. But he freely used the writer to assist him. Thus the writer, though improved in status, remained only an assistant,

subject to the will of the director, which was perhaps the most that could have been expected in the days of the silent film, when all depended on visual quality on the screen.

AS quantity production of feature length pictures became common in all the larger studios, it soon became evident that all directors were not Griffiths or de Milles. The need of supervision over the factory run of directors became apparent. Tom Ince supervised his own pictures and Griffith at Fine Arts delegated the authority to an assistant. But this was not the sort of supervision that we know today. It was supervision over talent by persons supposed to be of the creative class, in the same manner that an editor exercises control over the staff and contributors of a printed publication.

In 1917 Paramount or, as it was then called, Famous Players-Lasky, adopted the practice of appointing a supervisor of creative experience and making him officially responsible for all picture quality, except the C. B. de Mille products. This was the first use of the term "supervisor." The supervisor interfered but little with the directors and writers, beyond promoting and coordinating their collaboration, but he had final authority on the selection of stories and on the finished scripts and productions.

The policy seemed to work so well that Paramount was soon leading all its competitors in business and the other major studios followed suit. Under this sort of supervision the screen enjoyed its greatest period of advancement and expansion, that is to say, relatively speaking.

Box-office revenues grew tremendous-



By Frank Woods

... One of the organizers of both the original Screen Writers' Guild and the Academy, Mr. Woods is an authority on the history of motion pictures, and this article deals with history in the presentation of its thesis.

ly. From small time showmen and obscure business men the producers found themselves handling hundreds of millions, soon to be billions of dollars. They were keen and adventurous and they fought madly with each other for supremacy, each company creating its own chain of theatres, requiring vast capital, largely obtained from banks and big business. It did not take the studios long to learn the value of combination and monopoly and they formed the Motion Picture Producers and Distributors of America, with the shrewd Will Hays at its head to keep them in order and out of trouble. They were now by way of being the most complete monopolistic organization in the country, having control of production, distribution and exhibition, all three elements of the structure. From comparative poverty they had suddenly risen to colossal heights of wealth and power.

DID it go to their heads? It seems reasonable to assume that it did, that some of the producers at least, with minds none too cultivated, experienced a sense of tremendous importance, a grandeur complex, if you like, with a growing conviction that they had made and now owned outright the institution of the screen, which talent alone was making possible.

In the midst of this period of budding exaltation, a famous director and three equally famous stars broke away and formed a producing company of their own, the United Artists. This was the first threat of talent for a place in the sun and it gained a foothold before it could be headed off. It was followed presently by another sort of talent menace, when Actors' Equity tried to invade the picture field and the Screen Writers' Guild was organized. These two hoped to do in pictures what had been done with success on the stage.

To fully appreciate the meaning of these threats to the producer mind, with its new illusion of ownership, we must

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Prophecy - - - Size Nine

THIS is Don Lee's fault—not mine. I don't mean the Don Lee the hawker of motorized kiddie cars. This Don Lee is another Don Lee entirely. He is the mother or father or brother or amenuensis or nemesis or catagory or something of the Hon. Rob Lee, who aside from secretarying for the Guild, which is mild employment indeed, consisting mainly of mailing out mimeographed sheets for you to brag on, staggers producers and causes them great chagrin by accepting large checks in exchange for words he has wrote.

Anyhow, Don stuck his kisser out of the porthole of an expensive car one day recently, as I was leaving the Masquers Club, having dined with Darryl Zanuck along with about five hundred other guys who hoped he would identify them, and, with a distinct "come hither" in his eyes drew me irresistibly to his chariot. Fighting like mad to escape the seductiveness of his glance I attempted to tack to the windward, but he was not to be thwarted, and my thwarting was slightly out of repair that day, so I went over. Whereupon he leered out at me and urged me to write this masterpiece of space destroyer for your edification.

Before going any further I wish to warn you that if you are not an Alumnus of Patten, and can pass an I. Q. test given to five year old children who have been locked in cellars since birth, you will stop right here and proceed on to the advertising section, which contains various interesting studies in light fiction.

However, Don asked me to write out a prophecy as to what was going to happen in 1936, so that you may be all warned, have a new husband ready and renew your insurance. I am noted far and wide for my prophecies. People seek me out on account of my prophecies. I prophesied that S. M. U. would win by a large majority, and the gent to whom I made the prophecy is still seeking me out in an earnest endeavor to collect the money due him.

SO get a toe hold on the rung of your favorite chair, and have handy a flask of light stimulant in case of sudden shock. Should you care to sue upon completing your reading of this article—if you do—send all communications to Don Lee, care of The Screen Writers' Guild.

By **Paul Gerard Smith**

... Being the open season for prophecies, we went hunting and bagged this one.

I look in my Crystal Ball—and the same to you—and see the following:

President Roosevelt will be re-elected by an overwhelming majority.

The Republicans will win the Presidential Campaign without any trouble whatsoever.

U. S. C. will win a football game.

Warners' will avoid Shakespeare.

Little Kiddies who imitate Mae West will have the taste slapped out of their mouth. If they don't they should.

Harold Lloyd will undoubtedly complete "The Milky Way."

Radio Programs will improve. This is not a prophecy—it is a Scientific Fact. They can't get worse.

Some young lady, now earning an honest living in a delicatessen selling weenies, will be "discovered"—will become a star and will continue the life long habit of handing out baloney.

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The Guy Who Gets the Ten Percent

HE'S about 30 years old, has shiny black hair and wears loud suits skillfully tailored by Mariani & Davis. He wears an Alpine felt hat and is forever fingering a key chain, a trick he copied from Junior Laemmle.

His office looks as though his wife decorated it; which she did. He drives a 12 cylinder car and has a negro chauffeur. His bookshelves contain all the Burns Mantle volumes of plays and long-forgotten copies of Fortune and Script.

He started in show business when he was a mere boy and knew most of the big shots when they were breaking in years ago. At one time he produced pictures himself but gave it up because it was a sucker's game.

He handled most of the big stars when they were tyros flat on their cans and some of them when they didn't even have a can. He built them up and then was double-crossed by some chiseling competitor who stole his clients away,

and also a good part of his faith in humanity. That's why he insists on five-year contracts, though, anytime you feel as though you're not getting the best of it, just tell him and he'll rip up the contract like that. (Snap your fingers.)

He likes to handle writers because he understands their problems and can talk intelligently. He is certain he can boost your money to double what you're getting now before you can mutter, "Piccolinocarioca."

He thinks it's a shame the way you've been mishandled and it isn't so much that your present agent is a heel—no, he's a swell guy personally—it's just that the poor sap can't get in any place.

WHEN you are in his office, he is forever contacting Louie B., Walter, Ernie, Pan or Darryl and is arranging dinner parties for every night in the week. He's going to talk to Pan about

By **Dore Schary**

... A composite picture. Actually, the portrait of an agent.

you at dinner at the Troc that very night.

He knows of a spot at Metro but is damned if he'll let you handle a class B picture. Better go to Republic and do one of their A budget specials. Yes, sir, they're really going places, Republic. Like Columbia, six years ago.

He bets a lot on football games and races and visits the Colony Club regularly—but merely as a means of holding on to contacts.

He's not taking in any more clients because he's convinced that he'd like to have a more select group to work with rather than a bunch of people he has no confidence in.

He hasn't arranged for a contract at R.K.O. for you yet because he thinks

(Continued on Page 20)

Federal Theatre Project in Operation

WE are grateful for the opportunity we had, during the past month, of seeing the Federal Theatre Project of the Works Progress Administration in operation, and of discussing it with the authority on the whole problem, Mrs. Hallie Flanagan, its director. And believe us, the organization is so immense, complicated and important to theatrical workers, that it is difficult to describe it in the space limitations of this publication.

In operation slightly more than two months, the plan is successfully under way throughout the country. To date more than 6000 professional theatre people, including actors, directors, designers, stage-hands, etc., have been taken off relief and given federal employment in their respective fields. This, we feel, is an accomplishment when we consider all the detail and routine incident to the establishment of the project in twelve different regions of the United States.

For instance, just before Christmas, we went through the administrative headquarters for this region which is housed in a six-story converted factory building on Santee Street in Los Angeles. At that time the local unit had just been divorced from the County W. P. A. and a hundred or so men and women were at work on the second floor installing a cost accounting system to handle the financial details. Hereafter, we were told proudly, the group would be under the direct supervision of Washington—the only unit of its kind in the entire country. All other units are operating under local W. P. A. organizations, which causes additional delay in the routine of getting into work the individual projects. The third floor of the building on Santee Street was being converted into a time office.

Half of the fourth floor contained the wardrobe department while in the other half, were the props. The organization employs wardrobe women to make all the costumes necessary for every production. Not able to spare money for rental charges, professional prop men, taken off relief, make all props required from used, discarded and costless materials.

THE two top floors of the building came the nearest of anything we know to Babel. Six or seven groups of ten or so people each were seated in

various parts of the fifth floor reading lines and rehearsing plays. These, we were told, would be presented as soon as available theatres were rented. Around them carpenters worked, constructing rehearsal rooms.

The same was true of the top floor. In the midst of the hammering and sawing noises, vaudeville companies rehearsed. Not at all concerned with the racket, tap dancers were doing their routines, jugglers were twirling Indian clubs, chorus line girls practiced their steps and comedy team members worked out their business. The activity was contagious; we wanted to join in.

Finally we were taken to the important main floor. Here were the receiving and shipping departments, set construction and design, the foundry and electrical departments. We were shown a miniature stage on which complete sets were constructed for each play. It was explained that because all details were worked out on the small stage in advance, costly mistakes in the larger, full-size sets were avoided.

Next, we were shown the electrical department in another part of this floor. Spots, floods and arcs, enough to supply all the companies, were being built here. Ingeniously, tin, salvaged from discarded oil cans, served as the reflectors, and other discarded materials contributed to the construction of the balance of the lights. At the time we were there, armour for the "Knight of the Burning Pestle" company was being made out of lead and plaster of paris.

Thus, the local project under the management of J. Howard Miller and George Gerwing, assistants to Gilmor Brown, the local head, is being handled as efficiently as possible.

BUT the law requires systematized procedure in even the smallest detail, and this system has been responsible for much delay and much heartache on the part of those who have been striving so desperately to put people to work. Every single detail of each individual project must be planned in advance and written on printed forms. In fact, the "paper work" is almost as complex as that of the army.

These forms, in turn, must be sent to Washington which is the clearing house for each of the twelve regions. In the case of the local project, they go direct; in the other eleven regions,

they first must be approved and cleared through the local W. P. A. In Washington the requests are studied and approved, and, because of the amount of detail, this approval takes anywhere from three to twenty days. No work can be started until the approval is received.

Next, theatrical workers on relief must be requisitioned from the various relief agencies, or if they are already working, from the other projects. This can be done only at the end of a pay period which comes twice a month. The date is staggered among the various other branches of W. P. A., so the time necessary to fill a requisition of this nature may be anywhere from one to fifteen days.

Materials for the individual projects must be requisitioned from Government supplies and a pack of pins might take twenty days to arrive at the Federal Theatre Project. The partitions for the building on Santee Street had been ordered approximately two weeks before we inspected it, and the two-by-four had arrived four or five days before. The nails for putting them up came three days later, and at the time we were there, the partition panels had not yet shown up.

That, in brief, is a repetition of the difficulties being surmounted by the Federal Theatre Project in every part of the country. Yet, much has been accomplished.

WHEN the project came into being, the law specified that only those professional theatre workers on Home Relief as of November 1 could be employed. There was no record of theatrical unemployment, nor any record of professional theatre people on any form of relief. Yet it was imperative that this information be known before the projects could start.

It meant a big job for Mrs. Flanagan and her organization, and within several weeks after she became the Federal director, she had established re-classification boards throughout the country. These were composed of representatives from the Equity, Stagehands Union, American Federation of Actors and other theatrical unions. These groups determined the people on Home Relief or on other W. P. A. projects who were

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Memoirs of a Junior Writer

BITTER memoirs—that's what they are—but not totally lacking in laughs and learning. My junior writers' experiences were limited to four weeks. It was four weeks filled with inane conferences, conscientious arguments over impossible stories, broken-down typewriters, gossip over cups of coffee, and cubby hole rooms choked up with cigarette smoke.

Some time before I began working with the junior writers I had heard others more familiar with the motion picture business say that a junior writers' group had never been successful. No outstanding talent had ever been discovered. It was only a fad. All studios take a fling at the junior writers, just as they do with "junior actors" or stock companies. I fully believe this idea is erroneous. Although I didn't get a contract as a result of my work with the junior writers two members of the group progressed very nicely, receiving very adequate compensation.

But here's how the junior writers plan worked:

Five junior writers began work at the same time. We worked under the guidance of an assistant of the assistant of an assistant. He was a slick sort of fellow. He spoke in a soft voice, and you always expected him to say "yes." But he didn't say "yes" to his little junior writers. He shouted "no" constantly. It must have been a great relief from meekly affirming his superiors.

OUR first assignment was a story concerning a young hick, a cantankerous tractor, and a girl. The story was shoved at us and we were told that we would have a conference a week later. So five stupefied embryonic writers plodded across the lot to plot out the cinematic career of Elmer. The story about Elmer had been purchased by the studio almost ten years previously. We junior writers got the idea right away that we were tackling a story no decently-paid writer would accept.

Strange to say, we turned out some very decent adaptations for the Elmer yarn. One young writer conceived the idea that Elmer should ride to the city on one of the new-fangled "silver-streak" trains. The boss liked the idea so well that this chap still has his writing job, now ranking right along with some of the more notorious of the clan.

Well, the conferences were called. Examples of work were produced. Var-

ious story ideas were considered. To what end? Two of us were fired, one returned to the reading department, and two remained on the writing staff. At the time I left the staff I was rather bitter about the whole affair. Since then I have found the writing of advertising copy a more lucrative and loyal business.

JUNIOR writers groups will never prove successful until studios drop the haphazard method of accumulating and training the staff. Screen technique is utterly different from that of any other form of writing, plays included. First, a systematic study of screen technique should be presented to the new writers. They should learn the screen terms—fade, cut, dissolve, and so on. Then there should be an intensive study in the value of screen effects. For instance, you remember Lowell Sherman's picture, "Born to Be Bad," featuring Loretta Young. Of course, Mr. Sherman was a masterful director. But do you remember the masterful bits of business often following the dialogue? Do you remember the excellent expressions of the players which often ended the shots?

Now, those fine qualities can be attributed to the director, the players, and the cutters. But the writer, too, should

By Rogers Porter

... Who is now writing advertising copy in Oakland after four weeks as a junior writer in a major studio here.

be trained to get these superb effects written into his script. He should learn the value of inserting a line such as: "Marcia's soft smile slowly subsides, and a look of consternation comes into her wide eyes. Her lips are full and parted. There is an almost imperceptible trembling about her mouth."

Young writers should be trained for a long tedious period on these lines that can be inserted into a script to make it almost fool-proof.

Then a most particular study should be given to character. In plays character can be developed through actual life, and the development, like pictures, can be completed in a span of approximately two hours. But motion pictures afford more variable methods of characterization. These methods should be definitely pointed out and worked into the story writing practice of the group.

Another feature for junior writers' study should be the types of pictures—historical, comedy, tragedy, and many more specific classifications.

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H. G. Wells at The Screen Writers' Guild Dinner Dance



The Guest of Honor and the Guild's only Honorary Member enjoys himself at the party held December 18 in the Ambassador's Fiesta Room. In the picture from left to right are: Frances Marion, Mr. Wells, James Hilton, Ruth Selwyn and Anita Loos.

Screen Writers' Guild

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Brian Marlow Dwight Taylor
John Twist

Second Annual Dinner Dance Big Success

DUE to the whole-hearted cooperation of every Guild member, the Second Annual dinner dance of The Screen Writers' Guild held in the Ambassador's Fiesta Room, Thursday, December 18, was the greatest success both socially and financially of any affair ever staged by the organization.

Our new and only Honorary Member, H. G. Wells, was the Guest of Honor. He received a tremendous ovation from the guests when he was introduced and responded with a brief but very pleasing speech.

Eddie Moran and Patsy Flick, who so ably arranged and handled the entertainment, deserve a large portion of credit for the success of the affair. Through their efforts, a marvelous floor show was presented consisting of the following well-known headline entertainers: Miss Vi Bradley, Patsy Flick, Gordon and Revel, Al Lyons Orchestra, Louis Prima and his Band, Louis Da Prom, The Roberts Boys, Bill Robinson and Eleanore Whitney. They were introduced by four ingratiating M. C's: Fred Keating, James Gleason, Dick Powell and Eddie Moran.

The Arrangements Committee, which includes John Grey, Chairman; Ben Markson, E. E. Paramore, Jr., Allen Rivkin, Joel Sayre and Dore Schary, wishes to thank all those who aided in the sales of tickets.

Faragoh New Vice-President

FRANCIS Faragoh last month was selected Vice-President of the Guild to replace Nunnally Johnson who requested to be transferred to associate membership. Mr. Johnson became ineligible for active membership when his production berth at Twentieth Century-Fox was expanded to include the production on other than his own stories.

Sillcox Here on Business

LUISE Sillcox, Secretary of the Authors' League, has been in Hollywood within the past ten days to confer further with the Presidents of the Authors' League, the Dramatists' Guild and The Screen Writers' Guild concerning plans which have been under way for sometime to bring about better protective measures and closer working arrangements between the members of

the affiliated Guilds. Miss Sillcox last was here in June.

Buchman, Mayer on Board

DURING the past month, the Board of Directors accepted Harlan Thompson's resignation from the Board and transferred him to the associate membership list. Mr. Thompson has become an executive at Paramount, which under the Constitution and By-Laws makes him ineligible for active membership and therefore for office in the Guild.

Sidney Buchman was selected to replace Mr. Thompson on the Board of Directors, and Edwin Justus Mayer was appointed to replace Francis Faragoh who became Vice-President.

Insignia Cut Approved

THE Board of Directors at its last meeting approved the drawing for an insignia cut to be used on all members' advertising in the trade-press. Cuts have been supplied each of the four daily publications.

However, cuts will be used in advertisements only on request, and it is the feeling of the Board that each member should demand the inclusion of the insignia in their advertisements.

If you are advertising in either the Film Daily Year Book or the Motion Picture Herald Almanac, it only is necessary for you to telephone the publisher's local office at once to have the insignia included in your copy. Cuts have been made in 1/2 and 3/8 inch sizes to fit various space requirements.

Protect Your Manuscript

by Filing it With
**THE SCREEN WRITERS' GUILD
REGISTRATION BUREAU**

Guild Offices
1655 North Cherokee Avenue
FEE—50c—Guild Members
1.00—Non-Guild Members

Consult Your Deputy

IN order to expedite matters which should come before the Board of Directors, a deputy is available to members at each studio. He serves as a liaison officer between the Board and the membership at large, and handles much otherwise neglected business.

Among the many types of matters serviced by deputies are the following:
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Screen Actors' Guild

OFFICERS

Robert Montgomery	President
James Cagney	1st Vice-President
Ann Harding	2nd Vice-President
Chester Morris	3rd Vice-President
Kenneth Thomson	Secretary
Boris Karloff	Asst. Secretary
Warren William	Treasurer
Noel Madison	Asst. Treasurer

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Edward Arnold	Fredric March
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Murray Kinnell	Ralph Morgan
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Dudley Digges	Lyle Talbot
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Lucile Gleason	Arthur Vinton
C. Henry Gordon	Donald Woods
Paul Harvey	Robert Young

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Clay Clement	Jean Muir
Frank Conroy	Paul Muni
Gary Cooper	Pat O'Brien
Henrietta Crossman	Bradley Page
Marion Davies	Dorothy Peterson
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Edward Ellis	Jessie Ralph
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James Gleason	Genevieve Tobin
Hugh Herbert	Thelma Todd
Miriam Hopkins	Lee Tracy
Otto Kruger	Evelyn Venable
Francis Lederer	Lois Wilson

ACTORS' MAGAZINE COMMITTEE

Murray Kinnell	Jean Muir
Ivan Simpson	

Committees Announced For Third Annual Ball

THE third annual dinner dance of the Screen Actors' Guild will be held on the evening of Washington's Birthday, February 22nd, in the ballroom of the Biltmore hotel. According to present plans, the event promises to be the most brilliant of these annual affairs, and judging from the advance reservations it will be a complete sellout.

James Cagney heads the ball committee, which is composed of Lucile Gleason, Lois Wilson, Kenneth Thomson, Gloria Swanson, Boris Karloff, Ralph Morgan and Ann Harding.

Lee Tracy is chairman of the entertainment committee, with Clifton Webb,

Dick Powell, Fred Astaire, Ginger Rogers, Bing Crosby, Jeanette MacDonald and Lyle Talbot the other members.

The Decoration committee consists of Henrietta Crossman, chairman, William Haines, Jean Muir, Donald Woods, Francis Lederer and Jean Hersholt. Joan Crawford heads the reception committee, which has as its members Evelyn Venable, Maureen O'Sullivan, Claudette Colbert, Bette Davis, Margaret Sullivan, Anita Louise, Patricia Ellis, Frances Drake and Marguerite Churchill.

THE program committee: Noel Madison, chairman; Hugh Herbert, Arthur Byron, Genevieve Tobin, Glenda Farrell, Charles Starrett, Claude King and William Gargan.

Robert Montgomery heads the supper committee with Warren William, Spencer Tracy, Florence Fair, Dolores Del Rio, Ann Southern, Alan Mowbray and Frank Lawton as members.

James Gleason is chairman of the door committee consisting of Richard Tucker, Edmund Lowe, Robert Armstrong, Russell Hopton, Richard Dix, Cary Grant and Victor McLaglan.

The committee in charge of tickets is headed by Edward Arnold and is made up of Fredric March, Frank Morgan, Chester Morris, Edward Everett Horton, Edward G. Robinson, Charles Farrell, Walter Abel, Dudley Digges, Robert Young and Paul Harvey.

Inasmuch as the seating capacity of the ballroom is less than the Bowl, which was used last year, the committee suggests that reservations be placed early to avoid disappointment. Every effort is being made to make this event even more brilliant than the two successful affairs preceding it have been, and unusual entertainment, music and decorations are promised.

Jean Muir On Magazine Committee

DURING the past month, Jean Muir has been appointed to replace C. Henry Gordon on the Screen Actors' Guild Magazine Committee.

In Memoriam Thelma Todd

171 New Members

IN the biggest membership spurt in the history of the organization, 18 players in the Senior classification and 153 in the Junior group have been elected as members of the Screen Actors' Guild by the Board of Directors since the last issue of this publication. This brings the membership of the Guild to near the 5,000 mark, the greatest in its history. This amazing record has been made without a membership drive or promotion of any type.

Following is a list of new members:

SENIOR GUILD

Eddie Acuff	J. Warren Hull
Claude Allister	Selmer Jackson
Philip Barker	Claude Rains
Thomas Beck	Basil Rathbone
Wryley Birch	Frank Shannon
Helen Brown	Gale Sondergaard
Mary Frey	Frederic Sumner
Herbert Heywood	Cloria Swanson
T. Anthony Hughes	Clifton Webb

JUNIOR GUILD

Cherokee Alcorn	Allen J. Greer
Russell Arrows	Violet Gudell
Max Barginski	Ben H. Haile
Louise R. Barnes	Jack Haile
Paul Barrett	Ted Hall
Joseph Lester Bassett	Jack Hallenbeck
Ted Bennett	Tom Hallenbeck
Jeanne Blackard	William Harp
Cecelia Blanchard	Marie Harr
Lee Blanchard	Phil E. Harris
Lulu Mae Bohman	Patrick Henry
Albert Boles	John A. Hoffman
Genee Boutell	Kay Howard
Lee Brown	Chet Howell
Earle D. Bunn	Fred Humes
Budd Buster	Henry Lee Isabell
Frank "Butch" Byers	Ray Jones
Chester Carlisle	Harry Jordan
Eli Casey	John E. Kerr
Rusty Cecil	James Kilgannon
Bernice Cedar	Clyde Kinney
Bing Conley	Anne Kunde
Helen Conway	Alice M. La Mont
James Cooper	Highe Lewman
Floyd Criswell	Peter J. Loftus
Clarence Davis	John J. Luther
Burt Dillard	Bill Lyon
Jack Dillard	Cliff Lyons
Forrest H. Dillin	Delbert C. Maggett
Elspeth J. Dudgeon	Jerry Marvin
Jack Dunaway	Carl Mathews
Margaret Duncan	Mack McAllister
Key Dunn	William H. McCabe
Bob Edwards	Margaret McChrystal
Tim L. Erwin	Bud McClure
Jerry Fletcher	Tom McDonough
Arthur Turner Foster	Bill McDougall
George Fox	Jennie Meek
Eleanor Francis	Hazel Mills
Park B. Frane	Vera Olena Millsfield
Claire Friend	Kansas Moehring
Natt H. Gardner	Cleve Monroe
William Gillis	Roy Moore
Alaska Jack Ginivin	Jim Murie
James D. Glines	Jean Nealan
Augie W. Gomez	

(Continued on Next Page)

Dean Nelson	Al Taylor
Marjorie Nealon	Bud Taylor
Harold Neptune	Blackie Thompson
Boris Nicholai	Ray L. Thomson
Nick Nicoll	Edward Thorpe
William J. O'Brien	Freeda Thorpe
Patricia Patrick	Jim Thorpe
Bill Patton	Frank Todd
Vivienne Patterson	Loretta Mary Toomey
George Plues	Marie Toomey
Carole Quiz	Dewey Troub
Charley P. Randolph	Gertrude M. VanVleck
Ione Reed	Dorothy Vernon
Bartholomew Robbins	Michael Visaroff
Barbara Roberts	Lester Walker
Margaret Ross	Wade Walker
Frosty Royce	Bryant Washburn, Jr
James J. Shannon	J. C. Watt
Marvin Shannon	Hans Weeding
Frank Hugh Sheridan	Charles West
William R. Sherman	Mary Wiggins
Jack Shirley	Julie Bradbury Wilson
Bernard Siegel	Charles Wilroy
Ray H. Simmons	Willard Worth
Harry B. Stafford	George Williams
Shooting Star	G. Lois Wilson
Anne Stein	Nuni Woano-Gani
L. L. Stephens	Arthur Woodrey
Jack Stoney	Ernest Tex Young
Buck Tatum	Lillian Young
Eulalie Tay	Shirley Young

Only One Union Bakery

THE following letter has been received from the Bakers and Bakery Drivers Union and is reprinted here for the information of members:

December 23, 1935.

Mr. Kenneth Thomson,
Secretary Actors Guild,
1655 North Cherokee Street,
Hollywood, California.

Dear Sir and Brother:

In connection with your conversation with our Mr. Doherty, in which conversation he called your attention to the fact that there is but one bakery in Los

Angeles operating under union conditions with the Bakers and Bakery Drivers and that is Bradford's Bakery, he has requested me to write you verifying this statement.

Your membership along with the many other good unionists employed in and around the studios no doubt patronize the cafes and eating places adjacent to the various studios, and perhaps it has never been brought to your attention that the majority of these places are serving bread and bakery products that come from an unfair bakery.

We would greatly appreciate it if you would bring this fact before your membership to the extent that in patronizing these studio cafes and nearby eating places that they request Bradford's Products be served in them, as they are the only bakery in Los Angeles operating under signed agreements with the above mentioned organization. We would particularly call your attention to the eating establishments in and around the Warner Bros. First National Studios.

I believe with your kind assistance and a little pressure applied by your membership that these establishments would be glad to switch their patronage to a 100% fair concern. I would also ask that they demand these products from their neighborhood grocer, and I assure you that Bakers Local No. 37 and Bakery Drivers No. 276 will be more than grateful for your efforts. Thanking you for your cooperation, and with every best wish, I remain

Fraternally yours,

Burt B. Curregan,
Secretary-Treasurer.

The Junior Guild

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Active Worker Mourned

MEMBERS of the Junior Guild were very sorry to learn last month of the death of Clarence Wertz, an active worker in the organization and a member of the Advisory Board. Before entering pictures fifteen years ago, he was a well-known performer on the stage.

Mr. Wertz was one of the best Junior Guild workers from the start and served two terms on the Advisory Board.

(Continued on Page 24)

Thank You Guild Members

ON several occasions during the past year, we have asked members to contribute their time and effort to the production of radio transcriptions for the benefit of the Guild. Because of the press of other matters, the transcriptions have been abandoned for the present.

However, we wish to take this opportunity of thanking everyone who so kindly offered his assistance.

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Closed Shop Comes To Hollywood

(Continued from Page 1)

that said employers might understand that contented writers and actors are equally important.

We not only hope, but believe that the time is not far distant when intelligent representatives of the producing companies will realize that writers and actors of the two Guilds have the interest of the industry at heart. The Guilds have devoted nearly three years to building confidence in their stability and the justice of their proposals. They have been patient. They have been persistent. They have been sincere. There is little argument on the score that the Guilds have made a definite place for themselves in the industry, and eventually will be granted formal recognition. With common sense apparently replacing reactionary stubbornness, one can quite safely predict it will not be long in coming.

Best Screen Play of December

(Continued from Page 3)

On John Twist's list are "His Family Tree", "A Dog of Flanders", "Murder on a Honeymoon" and "Grand Old Girl".

Forty-six pictures were released in Los Angeles in the period covered by the ballot, November 21 to December 19. This is a much larger number of pictures than in any thirty day period during the past year, perhaps indicating that the pre-Holiday releases included many that were dumped on the market during this slack time for theatre attendance.

Memoirs of A Junior Writer

(Continued from Page 9)

This business of training junior writers has not yet been properly carried out. Past efforts have been just about as practical as sticking a novice in an airplane and telling him to fly it. These young writers should be trained so thoroughly that they will really have more background for their screen writing than their well-established "thousand-a-week" brethren. Don't misunderstand—I'm not saying they will necessarily possess the genius or natural ability of the proven successful scenarists. But some studio has a great deal to learn about the possibilities of these erstwhile laughed-at junior writers.

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Genesis of the Producer State of Mind

(Continued from Page 6)

remember that to talent was still conceded all responsibility for creating the product. But talent was only a paid servant. It was as if the slave of an adventurer had found the key to a great treasure and now proposed to use the key and the treasure for himself. The producer's reaction was naturally one of dismay and exaggerated fear. What might not the slave do if he gained entire freedom?

Fear, such as I have tried to describe, would seem to lead inevitably to a feel-

ing of resentment, particularly against the players who ruled the box-office and the directors, who ruled production. Resentment is the next thing to hate, and we know without question that hate has been and still is a producers passion with reference to Equity.

IT is probable that the producer had little fear of the writer at the time we are now considering. The talking picture had not yet made the written script a major necessity. But there was ample reason for the hatred of the writer, who has his own mental affliction. He loves to direct shafts of wit at less gifted people, and for years he has ridiculed the producers in print. They have affected to laugh it off, but the barbs must have stung deeply and must have been secretly resented. Any one who has heard, as many have, a producer refer to "one of those damned writers," will not doubt the nature of the feeling behind the words.

There remains one more vital circumstance to report. It will add a fourth and deciding complication to the producer state of mind. After United Artists had demonstrated a possibility of talent competing in the producing field, there was a series of other attempts by talent in the same direction. To the joy of the producers all of these failed for business reasons. They were unable to compete against the powerful monopoly. A group of writers, a group of directors and several individual talent efforts all came to grief. Finally Griffith at his eastern studio fell into financial difficulties. This was the climax.

The cumulative effect of these failures on the mentality of the producer class was revolutionary. It may be best described by relating what happened to Griffith, the dean of directors, when he undertook, soon after his failure, to produce a picture for Paramount in discharge of an obligation.

ALTHOUGH his recent productions were still among the best box-office attractions, Paramount placed over him a supervisor to control all his operations and forced on him a story that he did not like and that was unsuited to his peculiar qualifications. He could not walk out without repudiating a debt of honor, so he submitted, but he later described the experience as the most distressing of his career. The production of course was a flop.

The Screen Guilds' Magazine

What happened was this, and it is too obvious to be misconstrued: People of the talent class, suffering from their individual complexes of self sufficiency, had imagined they could produce pictures without sufficient capital and business management. They had not succeeded and thereupon the producers had jumped to the other extreme and had concluded that talent was incompetent to have any authority whatever. Business men (preferably relatives) must be placed over talent to instruct it how to perform the functions of talent. It was just as simple as that, and the absurd illusion has continued to this day, with notable variations and exceptions.

Happily all producers are not grand-
eur minded and often talent has been strong enough to prevail. But the average producer, taken collectively and not individually, as we have been doing all along, will appear to have acquired a new and startling illusion, that of contempt for all talent, actors, writers and directors. The last named may have had it coming to them for their arrogance when they were riding the top wave of authority.

IN reaching the stage of contempt, the producers have ignored three self evident facts, (1) that the greatest relative progress of the screen was when talent enjoyed a certain degree of freedom, (2) that talent, exercising its legitimate functions, is as valuable to business as business is to talent and (3) that the producers themselves were not so hot in a business way when the entire industry came close to disaster in 1933.

We will frankly concede that producers have displayed marvelous enterprise in promoting technical and spectacular qualities in screen entertainment and in scouring the earth for all sorts of talent, but we must as frankly conclude the circus showman (to whom the picture producer is a blood brother) buys his wild animals, locks them in cages and forces them to go through their tricks under the lash of a "supervising" trainer. There is always a great fear, however, that the animals may break through their bars and eat up their masters.

Will the animals ever gain better conditions within their cages? Possibly, by continued, united, organized effort. But I have a notion, perhaps it is my own private complex, that there will never be a complete solution of the screen problem until the whole monopolistic structure, now controlling the industry, is somehow thoroughly dismembered and destroyed.

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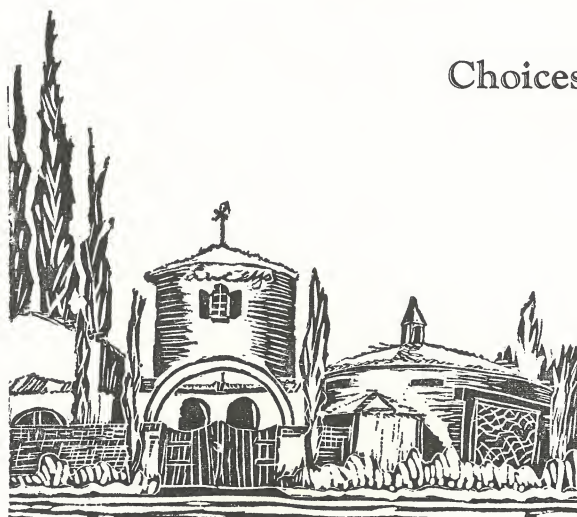
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The Federal Theatre Project in Operation

(Continued From Page 8)

eligible for work on the Federal Theatre Project. To date, many of these already have been requisitioned and all the balance of the eligible theatre professionals will be on the payroll by January 30.

From the survey made by the reclassification boards, it was found that only a few of the twelve regions contained enough unemployed in the various classifications to require a complete organization or justify the expenditure of Federal funds to start theatre units. In fact the bulk of theatre unemployment is localized in New York City, Los Angeles, Chicago, Boston and San Francisco in that order.

Unquestionably there are thousands of theatre people not on relief rolls who are worthy of jobs on the projects. This is unfortunate, for the regulations under which the Federal Theatre Project operates, stipulates that nine out of ten must come from relief rolls, and as we said before, they must have been registered prior to November 1. The project can take care of theatre workers only, which excludes motion picture workers unless they, at some previous time, had stage experience.

The law allows a ten percent proportion to be employed from those who were not on Home Relief. But this can accomodate but a small number, since funds allotted to the project are not, as has been erroneously stated, \$27,000,000, but \$6,748,036. This sum, if spent in wages alone, would pay no more than 14,000 people the amount of \$500 apiece, which allows nothing for administration expenses, costs of materials, theatre rentals, etc.

BECAUSE, according to the law, all monies received from the projects must revert to the government, the Federal Theatre Project originally planned to secure sponsors who could handle all money received in trust for uses of the projects. It was hoped that, by this method, the individual units could become self-sustaining when government support was withdrawn. Later, however, permission was granted the Federal Theatre Project to retain the money received from admissions. Such income is to be used to pay for theatre rentals, royalties, advertising and incidental expenses.

There is no attempt to enforce a national plan or a certain type of play or production on any region. This is entirely in the hands of the individual directors; each regional head dictates



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The Screen Guilds' Magazine

his own needs, and develops theatre enterprises in terms of his own community.

In California, where the project eventually will include about 2,000 theatre workers (about 1,300 are employed at the moment), several resident companies, three vaudeville companies and a number of dramatic groups already are in rehearsal or on tour. The first vaudeville performance held New Year's eve in the Wilshire Ebell Auditorium grossed \$1500. The same group will appear in other auditoriums in Los Angeles in the near future.

Many of the administrative officers throughout the country are "Dollar a year men." We were in error in stating, in our November publication, that the majority of the regional directors are not from the professional ranks. While, because of the depressed conditions of the theatre in recent years, many had severed their connections with the professional theatre, the majority at one time or another were important cogs in successful theatre enterprises.

The projects have been designed throughout the country to comply with labor union agreements. As a result only administrative members in the units may work more than 96 hours a month, or more than 24 hours a week.

And that is a sketch of the Federal Theatre Project of W. P. A. which is desperately attempting to do a big job and do it well—to put unemployed professional theatre workers back to work.

Prophecy---Size Nine

(Continued from Page 7)

Several women stars will get new husbands.

Several men stars will get new wives.

Several women stars will get shopworn husbands.

Several men stars will get shopworn wives.

Louella Parsons will spell quite a number of the names right in her column this year.

A couple of studios will merge. A couple of more will submerge.

Shirley Temple will grow a year older.

A Person from Broadway will come out here with the definite intention of showing Hollywood what is wrong with it. His permanent mailing address from 1937 on will be the Dead Letter Office.

A Major Studio will produce a backstage picture.

A Dame with a Foreign accent will become an overnight sensation and ultimately vanish.

SOME hitherto unknown American, who has been unable to get even a fingernail hold in pictures in his own country will migrate to England, where the British Movie Moguls will welcome him and his ideas and methods. He will return here later, an international rave. He will be given a banquet. He will laugh inwardly, but none the less heartily.

H. G. Wells will spend the entire year trying to figure out what Hollywood is all about.

The writer of this column will drag out the tent, patch the holes, oil up the Gasoline Stove, and prepare for another season of week-end prowls with other members of the "Go Places and See Things Club."

Somebody will write a great novel. It will be snapped up for the Screen. Its author will be summoned to Hollywood. He will come—he will receive a big salary. He will try to write. They won't let him. He will go both nuts and away from here, sadly dissatisfied.

Late in December somebody will ask somebody else to write a prophecy for the Screen Guilds' Magazine. If somebody else is smart, he will run away and hide in a cave and not come out even to see his shadow.

I am sorry to waste your time like this, but remember—I only don unto you as Don don unto me.

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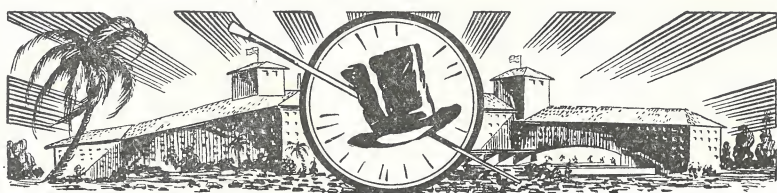
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An Actor Looks At Screen Writers

(Continued from Page 5)

back of the writer. When all is said
and done, "The play's the thing."

If writers would make a point of
reading their lines aloud or better still
just *saying* them aloud, many phrases
would go through a process of simpli-
fication and much that is a trifle lit-
erary or pedantic would be eliminated.

Somebody once said to me, "I wish
someone would go through the writers'
quarters, collect all the copies of 'Bart-
letts Familiar Quotations,' and throw
them into the sea." Now, I really don't
know. This may have been ill-natured,
but after all, who am I to say.

At least 90% of actors share with
me that inferiority complex with re-
gard to writers. Observation and ex-
perience also have clearly demonstrated
to me that 90% of writers have the
superiority complex with regard to
actors. Consequently, it must be ac-
knowledgeed that the preponderance of
evidence is in favor of the writer.

What I'd like to ask my brother
actor is this: "When you get a good
part, do you pat yourself on the back
and ask 'What a clever boy am I,' or
do you go down on your hands and
knees and say 'Please, God, bless Mr.
Author for giving me a good part and
grant that he may go on writing plays
for ever and ever. Amen'?" I shall
go to my grave grateful to the late
William Archer for writing and giving
me the part of Watkins in "The Green
Goddess."

All intelligent actors know (and
when I say intelligent actors, I natural-
ly refer to those who think as I do. The
others, of course, are morons) that how-
ever good the actors, directors, super-
visors, producers, cutters and script
girls (bless their hearts) may be—the
big mogul or chief cheese is the writer.
Given a good story, we all are happy,
and our road is comparatively easy.
With a bad story, everybody has a bad
attack of jaundice. Casting a bad play
or picture is a heart-breaking job. With
a good property, you can almost shut
your eyes and pluck the cast out of the
air.

MOST actors will agree that a far
greater measure of praise should
go to the writers of successes. Maybe,
also, they should take a little more blame
for failures. Without doubt, they
should be given a great deal more pub-
licity. After all, the names of Tinero,
Henry Arthur Jones, Augustus Thom-
as, etc., sold plays not only to the pro-
ducers but also to the public. As a

(Concluded on Next Page)

The Screen Guilds' Magazine

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youngster (oh well, when I was younger) I never failed to see a play of Pinero's and others like him because I liked the way they did their jobs. I didn't even examine the cast; it was enough for me that the play was by an eminent writer.

Some far-sighted producer will someday realize that properly publicized, the writer's name will draw plenty of shekels to the box-office. It is not news to say that William Shakespeare has been selling his plays to the public for a few centuries without much regard to the cast. A noticeable instance of this was when the Stratford-upon-Avon players came to this country a few years ago. They played to excellent business, yet not one member of the cast had a glamorous reputation.

I can think of no happening that would help the actor more than for the writer to get a clear field, with no obstructions and a darned sight less helpful (?) collaboration.

STARS—actors and actresses—often seem to spring up over night. I don't know how true it is, but I've been told that after a heavy rain in our vicinity, the studios go out and pick them up in great handfuls. The writer seldom achieves his position without years of study, training, and very earnest endeavor.

In case I seem to be toadying to the writers, I'd like to add this: Though the writers seem to be very zealous in protecting their financial rights and privileges, they seem to be a little slack regarding their artistic rights. Bluntly, the actors are far more interested in the latter.

The actor realizes that if the writer followed his natural inclinations, the death columns would be swelled with the names of several censors, supervisors and executives. But, frankly, would they be missed? And surely I can't be mistaken in believing that there is a perfectly sound verdict in the courts known as Justifiable Homicide.

P. S. In the next issue when I am flayed alive, I hope my few friends, instead of sending flowers, will send a little moss. If it has blight upon it, it will be just that much more appropriate.

P. P. S. "And the Lord tempered the wind to the shorn lamb."

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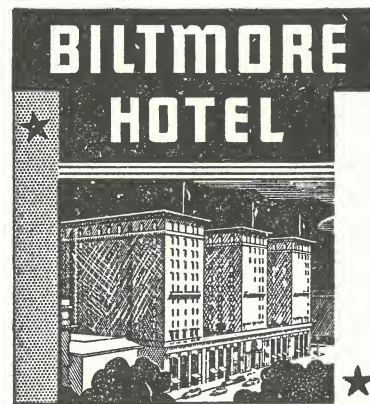
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The Guy Who Gets The Ten Percent

(Continued from Page 7)

it's smarter that you free lance for a while and get your money up in the high figures. Not that he couldn't get it—Christ no—Pan had him on the phone just ten minutes before you came in! Yes sir!

He just signed an unknown male actor he saw in an amateur show in Glendale and the kid is really another Gable—really!

He has just bought a lot in the valley and plans a 20-room Colonial house which is being done by somebody who is cutting the cost by 20%. Yes, a friend of his—if you're building, let him handle it.

THE day before he bought a great bargain in Scotch and if you like he'll let you in for three bottles at eight fifty per bottle—but Jesus don't tell anybody.

His dentist is really a miracle worker, the same guy who fixed up Dietrich's teeth—and if you need dental work let him arrange it—he'll get you a rate.

He makes anywhere from one thousand to five thousand a week and if you ever get in a jam, let him know—he's for you and will go in deep to help a pal—up to here. (Touch your biceps).

He has a great idea for a story which he can sell to Warners in a bat of an eyelash if only somebody will put it down on paper. If you're interested, you can put it down on paper, and all he'll take is 40%—and you can forget about the 10% commission. He's no pig.

He thinks the agency business is a dog-eat-dog existence and as soon as he gets what he wants—one or two million—he is going to clear out and go in the automobile racket. There, by God, is a decent way to earn a living.

He gets into his office at eleven-thirty but he really gets up at eight o'clock and hops to Metro where he begins the day.

If you call and he's not in, he's over at Columbia talking to Harry Cohn about getting you the next Frank Capra picture.

He never works Saturdays because he's headed for Palm Springs where he is to have a conference with Sam Goldwyn—sure—you guessed it—he's arranging for you to do the next Eddie Cantor.

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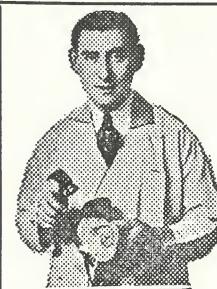
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A Writer Looks At Screen Actors

(Continued from Page 4)

Women don't want to see Christian in "Mutiny on the Bounty." They go to see what is billed on the marquees—Clark Gable. They buy romantic dreams which are fundamentally no more than sex dreams. It is not a pretty picture but it is true. If you want proof look at the fan mail of any male or female star. Mash notes, proposals of marriage, shy adorations—thousands and thousands of starved lives trying to touch their dreams.

THANK God times are changing, slowly. People do grow up, slowly. Evolution is. Actors like Laughton rise above this world-wide insanity and achieve stardom through their art. Bergner the same. Even now people will go to see an actor really act. There is Paul Muni. There are plenty of other actors and actresses in Hollywood who could rise to equal heights if given the chance. But the big money still lies in selling sex—or if you wish to soften it, in selling personalities, stars—and it will be a long time before fine actors who wish for worldly success as much as fame can retain the very soul of their talent—that ability to live other lives, live them passionately and deeply and movingly.

Fortunately the less-known character actors still survive to a degree. They don't do well in Hollywood unless they become typed for a certain brand of comedy, all vaudeville mannerisms. But they do remain actors. Take any script which has written into it a number of clearly drawn characters and you will rejoice in the casting office and on the set. It is this multitude of little known actors, and the few men and women who have achieved popularity by adhering strictly to the principles of their business, who will keep good acting alive in Hollywood.



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Screen Writers Assignments

KEY

- O.—Original Story.
- A.—Adaptation.
- C.—Continuity.
- D.—Dialogue.
- L.—Lyrics.
- M.—Music.
- *—In Collaboration.

- Anderson, Doris—Columbia.
"Bless Their Hearts"—A, C, D.
- Avery, Stephen Morehouse—United Artists-Pickford-Lasky, "One Rainy Afternoon" A*, C*, D*
- Belden, Chas. S.—20th Century-Fox
"Fourteenth Street" A, C, D
- Branch, Houston—Walter Wanger
"Big Brown Eyes" A*, C*, D*
- Breslow, Lou—20th Century-Fox, "The Matron's Report" O*, A*, C*, D*
- Buchman, Harold—Columbia
"Craigmoor Case" A*, C*, D*
- Burger, Paul—20th Century-Fox
"Public Nuisance No. 1" O*, A*, C*, D*
- Carstairs, John Paddy—Soskin-British & Dominions, "Romeo and Julia" A*, C*, D*
"Two's Company" A*, C*, D*
- Chanslor, Roy—Warner Bros.
"The Gentleman From Big Bend" A, C, D.
"Murder By An Aristocrat" A*, C*, D*
- Clark, Harry—M.G.M.
"Absolute Quiet" A, C, D
- Cole, Lester—Republic
"Tiger Valley" A*, C*, D*
- Connelly, Marc—Warner Bros.
"The Green Pastures" A, C*, D.
- Cowan, Sada—Paramount
Untitled, A, C, D.
- Darling, W. Scott—Universal
"International Team" A, C, D*
- Daves, Delmer—Warner Bros.
"The Go-Getter" A, C, D.
- Dawn, Isabel—Walter Wanger
"Spendthrift" A*, C*, D*
- De Gaw, Boyce—Walter Wanger
"Spendthrift" A*, C*, D*
- Eliscu, Edward—20th Century-Fox
"Matron's Report" A*, C*, D*
- Elkins, Saul—20th Century-Fox
"The Mercy Killer" O*, A*, C*, D*
- Ellis, Robert—20th Century-Fox
"Black Gang" A*, C*, D*
"Charlie Chan at the Circus" O*, A*, C*, D*
- Felton, Earl—Warner Bros.
"Walking on Air" O, A*, C*, D*
- Fields, Herbert—Paramount
"Count of Luxembourg" A, C, D.
- Fields, Joseph A.—Walter Wanger
"Palm Springs" A, C, D.
- Finkel, Abem—Warner Bros.
"Sergeant Murphy" A, C, D.
"Public Enemy's Wife" A*, C*, D*
- Franken, Rose—Pioneer
"Hurdy-Gurdy" O*, A*, C*, D*
- Gibbons, Eliot—Paramount
"Trail of the Lonesome Pine" C.
- Gluck, Margel—Mayfair
"Rescue Squad" O*
- Goodrich, Frances—M.G.M.
"A Lady Comes to Town" A*, C*, D*
- Gordon, Leon—M.G.M.
"No Hero" A, C, D
- Gow, James—R.K.O.
"Static" A*, C*, D*
- Greene, Eve—Paramount
"Professional Lady" A*, C*, D*
- Grey, John—R.K.O.
"Farmer in the Dell" C, D.
- Hackett, Albert—M.G.M.
"A Lady Comes To Town" A*, C*, D*
- Hart, Lorenz—Pioneer
Untitled, M*, L*
- Hammett, Dashiell—M.G.M.
"The Foundry" A, C, D.
- Hanemann, H. W.—Republic
"House of 1,000 Candles" A*, C*, D.
- Harolde, Ann—Columbia
"Counterfeit Lady" A*, C*, D*
- Hartman, Don—Paramount
"Turn Off the Moon" O*, A*, C*, D*
- Hayward, Lillie—Warner Bros.
"The Fortune Hunter" A, C, D.
- Hoffenstein, Samuel—M. G. M.
"Silas Marner" A*, C*, D*
- Hume, Cyril—R.K.O.
"The Witness Chair" A*, C*, D*
- Johnson, Henry—Paramount
"Good For Nothing" A*, C*, D*
- Krims, Milton—Warner Bros.
"Beethoven's Life" O, A, C, D.
- Larkin, John Francis—Paramount
"Three Cheers for Love" A*, C*, D*
- Lawson, John Howard—Columbia
"Purple and Fine Linen" A*, C*, D*
- Levien, Sonya—20th Century-Fox
"The Country Doctor" O, A, C, D.
- Lippman, William—Walter Wanger
"Big Brown Eyes" A*, C*, D*
- Loeb, Lee—Columbia
"Craigmoor Case" A*, C*, D*
- Logan, Helen—20th Century-Fox
"Charlie Chan at the Circus" O*, A*, C*, D*
- Martin, Al—Victory Prod.
"Taming the Wild" A, C, D.
- McCoy, Horace—Walter Wanger
"Brazen" A*, C*, D*
- Marks, Clarence—Universal
"Home" O*, A*, C*, D*
- Markson, Ben—Warner Bros.
"Ready, Willing and Able" A, C, D
- Morgan, Ainsworth—M.G.M.
"The Gorgeous Hussy" A, C, D.
- Nichols, Dudley—R.K.O.
"Mary of Scotland" A, C, D.
- North, Edmund—R.K.O.
"Static" A*, C*, D*
- O'Brien, Edwin K.—C. C. Burr Prod.
"I'll Name the Murderer" D
- Palmer, Stuart—Universal
"Amateur Racket" A
- Paramore, E. E. Jr.—M.G.M.
"Suicide Club" A*, C*, D*
- Perez, Paul—Invincible
"Brilliant Marriage" A, C, D; Chesterfield
"The Little Red School House" O, A, C, D.
- Reyher, Ferdinand—R.K.O.
"Thoroughbreds All" A*, C*, D*.
"Free to Kill" A*, C*, D*
- Rigby, Gordon—Republic
"Tiger Valley" A*, C*, D*
- Rivkin, Allen—20th Century-Fox
"Off Key" O, A.
- Rodgers, Richard—Pioneer
Untitled, M*, L*
- Root, Wells—M.G.M.
"Kill or Cure" O, A, C, D.
- Sandlin, Sally—20th Century-Fox
"Hard to Get" A, C, D.
- Sayre, Joel—20th Century-Fox
"Wooden Crosses" A*, C*, D*
- Schary, Dore—Paramount
"F-Man" C, D.
"Public Must Eat" O*, A, C, D.
"Houdini the Great" O*
- Schubert, Bernard—Republic
"Glory Parade" A, C, D.
- Seff, Manuel—M.G.M.
"Suicide Club" A*, C*, D*

Shapiro, Victor—20th Century-Fox
 "Mercy Killer" O*
 Simmons, Michael—Paramount
 "The Duchess" A*, C*, D*
 Starling, Lynn—M.G.M.
 "Piccadilly Jim" A, C, D.
 Storm, Jane—Paramount
 "Good For Nothing" A*, C*, D*
 Tasker, Robert—Universal
 "Exile Express" O*, A*, C*, D*
 Taylor, Dwight—M.G.M.
 "Maytime" A, C, D.
 Trotti, Lamar—20th Century-Fox
 "The Country Beyond" C, D.
 Trumbo, Dalton—Warner Bros.
 "Young Nowheres" D
 "Gilt-Edged Blondes" A*, C*, D*
 Twist, John—R.K.O.
 "The Witness Chair" A*, C*, D*
 Unterberger, Sally—Universal
 "P. O. 1." O*, A*, C*, D*.
 Veiller, Anthony—R.K.O.
 "One to Two" A, C, D.
 Waggoner, George—Universal
 "International Team" A*, C*, D*
 Ward, Luci—Warner Bros.
 "Murder by an Aristocrat" A*, C*, D*
 Wead, Frank—Warner Bros.
 "China Clipper" O, A, C, D
 Wilson, Carey—M.G.M.
 Marx Bros. Story, O*
 "Marie Walewska" A*
 Yost, Dorothy—R.K.O.
 "I Won't Dance" A*, C*

Articles, Books, Plays, Stories

Carstairs, John Paddy—Articles, Film Pictorial and Picturegoer; Amalgamated Press Publications.
 Fante, John—"Bricklayer in the Snow" (story) American Mercury.
 Hanemann, H. W.—"Turns Against the Light" (Article) Westways.

Hart, Lorenz—"Jumbo" (Play) Billie Rose.
 Kober, Arthur—"To Hell With the Build-up" Farrar and Rinehart; "In the Bronx They Do It Too" Farrar and Rinehart; (Stories in Book, "The Bedroom Companion")
 Morgan, Ainsworth—"Little White Brightness" (Story) Hollywood Reporter (Xmas Number)
 Raphaelson, Samson—"White Man" (Play) Oliver Saylor & Sam Byrd.
 Rodgers, Richards—"Jumbo" (Play) Billie Rose.
 Schary, Dore—"Public Must Eat" (Story) Paramount.
 Simmons, Michael L.—"The Eighth Wonder" (Story) American Mercury.
 Ullman, Elwood—"Ain't Nature Grand" Life. "War is Swell" Times Sunday Magazine.
 Watson, Robert—"When Xmas Came to Fort Garry" Chatelaine Sunday Post (Canada) Glasgow Bulletin (Scotland)

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The Junior Guild

(Continued from Page 12)

New Appointments Made

AT the meeting of the Junior Guild held early in December, but too late to make the deadline for the December issue of the MAGAZINE, the following appointments were made by the Board of Directors: Walter Shumway was added to the Board of Directors replacing Florence Wix. Warren W. Dearborn and Johnny Kascier were added to the Advisory Board.

Father O'Donnell's Attitude

THE following, we feel, is worth repeating here:

For years, Father John O'Donnell, noted Catholic priest of Culver City, has worked as technical advisor on the majority of scenes concerning the Catholic Church in motion pictures. In an interview with a newspaper reporter a short time ago, Father O'Donnell was asked why he does not assume the role of priest in pictures, instead of just being technical advisor. His reply was, "That would be unfair to the character actor who makes his living working before the camera."

New Ruling Concerning Cancellation of Calls

THE following bulletin distributed to producers by Central Casting Corp., is reprinted here because we feel it contains information of value to Junior Guild members:

ATTENTION is drawn to a ruling of the Industrial Welfare Commission under date of December 21, 1935, affecting Cancellation of Calls.

The ruling appears in a letter addressed to a member studio of the Association of Motion Picture Producers, as follows:

"A special case that has come to light is that of Miss — who was called on October 19 to work on October 21 at 12:30 P. M. but who was cancelled on the morning of October 21 at 8:30 A. M. The Division requests that you send a check for a full day's pay for Miss —. Not only was the set not cancelled but the release of Miss — was at such a late hour it was impossible for her to receive another call for work.

"The Commission has made no ruling as to the specific number of hours before a set is called when an extra may

be notified that she is not working but in all fairness to the extras any release must be given in time for them to accept another call. As stated in our letter of November 25, the cancellation of calls refers only when the set is cancelled and does not work."

IT will be noted that cancellation of a regular call is permissible only when "an employer through some reason beyond his control is unable to work." (Sec. 3, P. 6-16a), and reference is made also to the second quoted paragraph above. As this office closes normally at 8:00 P. M. on week days and noon on Sundays, and under the producers' agreement extras are hired only through this office, it will not be possible usually after those hours for an extra to "accept another call," and cancellations made leaving insufficient time for the extra to be given another call will leave the studio liable for the full day's pay for the call so cancelled.

NOTE: Please refer to our Bulletin November 27, 1935.

CENTRAL CASTING CORP.
December 24, 1935.

Writers' Guild

(Continued from Page 10)

Reports of individual complaints;
Services controversies to be handled by the Guild's Conciliation Commission;
Reports violations of the Guild Code;
Handles protests against membership transfers, etc., etc.

Reports to the Guild office about matters handled at least once a week or more often if necessary.

During the past month the following changes have been made in studio deputies: E. E. Paramore, Jr., for Bernard Schubert at M.G.M., and John Grey for Robert N. Lee at R.K.O.

Presnell, Root on Magazine Committee

ROBERT Presnell and Wells Root have been appointed to The Screen Writers' Guild Magazine Committee, replacing Nunnally Johnson and Harlan Thompson.

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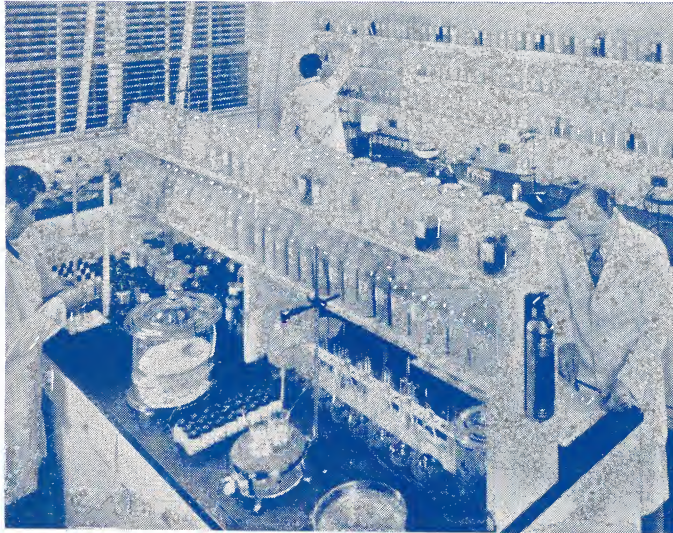
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